



Fashion Notes for Misses and Children

and this effect is brought out in both the coats and skirts. Large pocket flaps, or straps of the material coming several inches below the waist, are much in evidence. The Easter Brown belt is much employed. The tendency is to make coats quite long, ranging from 40 to 50 inches in length.

In the skirts, the deep yoke effect is very prominent. Some have a pleated flounce, others have pleats at the side and panel fronts, or vice versa.

The separate coats are mostly of covert and broadcloth and range from seven-eighths to full length. In these the skirts are pleated, giving the effect of dresses.

In the dresses for school wear, Peter Thompson suits are very well taken again this season. With these, yoked skirts are shown. Also coat dresses fastening in front and trimmed to give a long waist effect are very "chic." For afternoon wear the dresses are made of such materials as crepe de chine, broadcloth and fine serges. Party frocks are of organdie, net, chiffon, crepe and similar dressy fabrics. The characteristics of these dresses are the long waistline, close fitting sleeve and pleated skirt. The sleeves are either of some material as the dress or else of lace or net, usually of the same color as the body fabric. Small yokes are the rule.

The colors employed mostly are navy, raisin, smoke, dark rose, Prussian blue,

gendarme, bottle green and seal brown. Also two-tone combinations of these colors.

In the children's dresses the Russian effects are in high regard. The hand-embroidered collars and cuffs and oftentimes hand-embroidered bands. The edges of these trimming effects are scalloped and sometimes this trimming idea is carried down the entire front of the dress.

Loops of cord and buttons are also much employed in trimming these dresses. Others have soutache braid trimmings in military effects and still others use buttons entirely for the trimming complement. Self covered buttons or jets in various sizes are fashionable.

Sailor suits are also shown a great deal. The skirts are pleated and yokes similar to the women's styles are shown. Serges, cashmeres and broadcloths are used and in the wash fabrics pique, rep, linons and percales. Checks, plaids, stripes and novelty weave predominate. In children's coats broadcloths, crush plushes, velvets, poney and bearskin are the most favored materials. There are also shown many silk coats of bengaline and moire in blacks and colors. All the coats are simplified models of the women's lines.

The clearest ideas in children's headwear for this season show fancy bonnets of felt, beaver, velvet, bengaline, bearskin and crush plush. They are most effective when they harmonize in line and color with the coat. They are trimmed with ribbons, feathers and occasionally flowers. Besides these picture bonnets, close-fitting caps are shown for the younger children. These are made of the same materials as the bonnets. Hats are not so fashionable for the younger children this season as the bonnets.

Separate Blouses Continue Popular

By Rene Mansfield



HERE are two articles of dress that women have clung to stubbornly. One is the short walking skirt, the other the practical, convenient, separate blouse. Styles may come and styles may go—the odd blouse seems destined to go on forever. In spite of the prevalence of one-piece gowns, as long as the street suit reigns we will doubtless have the separate blouse—and in some other form, long after. Though the blouse of contrasting shade with the skirt is now never worn by the well-dressed woman, the silk blouse the color of the suit is absolutely necessary to complete the costume.

These are being shown in all the lighter weight silks, such as liberty satin, messaline, changeable taffeta, satin finish crepe de chine, satin glace, etc. Sleeves have a decidedly fuller tendency, and a description of one of the sleeves seen on one of the latest gowns will serve to illustrate the type of sleeve we may expect to be greatly used during the winter. It is a sleeve full enough at the top to be laid in close side pleats across the entire arch of the shoulder seam. This fullness is banded close to the arm some four or five inches below the shoulder. From there down the sleeve becomes a moderate size leg-o-mutton pouf over the

elbow, and there enters into a second band, either matching the upper one or else one laid in folds of the same fabric. The upper plaited fullness ends under an arm band, while the elbow pouf below has far less material.

The side closing which has been so popular during the summer will be seen on many of the fall waists. One model with this detail, developed in satin, had a graduated frill of plaited chiffon falling from the shoulder along the closing. Satin buttons formed the trimming on the edge of the closing and on the sleeves.

COLOR INTRODUCED IN LINGERIE WAISTS.

In these days of steam heat, the lingerie and tailored linen waists are as much worn in winter as in summer. Some of the latest models show a decided innovation in the introduction of delicate colors. Dainty batistes and linons banded in color make up smartly, and occasionally one finds a pretty blouse of white embroidered all-over, in some small design of color, usually a dot or a ring. The waists are simpler in design than those of last season, and as the elaborate lingerie blouse has rather lost caste for dressy occasions, the modern version of the "tailored blouse" is in good form for general wear.



The fine cotton crepes embroidered in white or colors are practical for traveling, since they can be washed out quickly and worn without ironing. They can be bought in various colorings, but the white blouse embroidered in color to match the frock is first favorite.

A popular manner of trimming is to carry the band of lace or embroidery from the neck, in one piece, down the shoulder line to the cuff. This has a tendency to widen the shoulder line, which will be noticeable in the spring models, those who know affirm. It is also whispered in the inner circles that there will be a gradual return to the elbow sleeve for lingerie waists, which has been given up so reluctantly.

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Novelties in Ladies Stationery

Styles in writing paper follow the mode in dress, as the trail of the dog follows the way his nose points. Thus we have the latest creation from the paper loom, if paper is made in looms, in the Ottoman papers. These, together with the fine, delicately tinted Japanese papers are the "dernier cri." The sheets, by the way, are much more generous in size, ditto the envelopes. And the sheets are nearly square. The Ottoman is simulated, rather than actual, as the ridges would naturally interfere with the free movement of the pen.

The stylish high handwriting so much affected by society women for some time past is quite out of it and has been superseded by an attempt at a revival of the old-fashioned angular handwriting of the grande dames of the second empire. It is becoming, also, on the large square sheets of delicately tinted Ottoman. And on the fine-Japanese returns it is yet more characteristic. The plain English papers in the solid blue and in cream will always be used by conservative ladies of the old school. These, however, come in lighter weights than formerly. And there are some new tints like cobalt, violet, which is a dull burnt grass shade, and some delicate yellows and pinks known as the Sahara.

The newest fashion in monogram is rather hard to describe. But it is formed of a looping of the letters into the shape of an immense hinge, and is bracketed on the side of the sheet, hank up against the edge, until it looks as if a part of it had departed in stamping. These brackets are put on in the line. These brackets are rich. Another new form of monogram is the perfectly square medallion, the letters distorted to make the square which is set on the bias. Or, rather, the letters are set on the bias in the square. Many of these are done in a single color, old rose or night blue. They are fetching. The tiny monogram medallions are no longer the thing and the stamping is done on much larger, bolder lines. Some of the bracket hinge designs are fully two inches in length.

There is a tendency to put the street and number on the visiting card more freely than for some time. Most of the American ladies living in Paris had formerly followed the French custom of not putting their addresses on their cards. But this has been found too inconvenient for people who are likely to move from apartment to hotel and back again ever so often. And the fact is, too, many disappointments to friends who were often unable to find where to write or to call or make a

visit. Besides, the same reason which makes a Frenchwoman leave her address off her visiting card, does not exist with foreigners. French people rarely move or make new acquaintances. Everybody knows where to find the ones they wish to see.

It is perhaps not generally known that although America is the country par excellence for good paper of all kinds, yet most of the wealthy American ladies whose names are well known in the world of society order their stationery, visiting cards, etc., in Paris. There is an establishment in Rue St. Honore kept by two maiden ladies, the Mesdames St. Yves, who fill most all these orders. And a curious person passing by their window most any day may see such names as Mrs. Potter Palmer, Mrs. Cornelius Vanderbilt, Chauncey M. Depew, and, in fact, the whole gamut of curious, isn't it?

There is a new thing in an invention of wax for the sealing of letters which deserves a medal. For, in spite of the double envelopes which are now universally required, the demand for the stamping with wax is just as great as ever. This proves that the fear of having a letter opened by some indiscreet person had nothing to do with the fading of wax.

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English Styles Lead the Fall Coiffures

By JANE BRAYTON

London, Aug. 12, 1909
Monsieur awaits the madame," said the little French maid, after I had been waiting for a few minutes in the reception room of one of the leading London hairdressers. I followed her into a gold and white sanatorium, where the man who builds coiffures for all the world brandished some curling tongs, impatient to transform my straggly locks into a marvel of beauty. As he brushed and waved and twisted my unruly hair, he told me of some of the changes we may expect to see in hairdressing this fall and winter.

"There is no doubt," he said sadly, "that women are growing tired of curls and waves. Of course, there will never be a time when straight hair will be preferred to nature's undulating waves, however, and our constant aim is to produce better imitations of the real

waves. We have a new process for permanently waving the hair, which I believe has not reached the States yet. When it does, it will create a furore. The hair is locked between electrically heated irons, and after it is shampooed the wave is even better and finer. This means that the wave remains, practically, forever, although the new hair has to be waved from time to time." What a Paradise this opens up for the straight-haired woman—and what a gold mine for the original!

"One of the newest coiffures, that the waving of the curls has developed, is what is called the turban effect. To dress the hair in this fashion, it is first waved slightly around the side and the back, and then fastened to the crown. The side and back parts are allowed a little freedom so that the width of a large wave is discernible. To the front, long pin curls are fixed, which are to

cover in light ringlets the whole forehead. The lady's own hair is fixed on the crown to form a basis for the coiffure. Three switches, each about twenty-eight inches long, are then fastened to the head in different positions, loosely twisted and threaded through each other. These are then draped about the head exactly in the fashion of a turban, and if intermixed with a gold gauze riband and ornamented with a few shell pins, half-moon shaped, the effect is gorgeously Oriental. The Greek style of hairdressing will remain popular, but a greater simplicity is looked for in the back arrangements. Centre parting, with bandeaux or ribbon, or a twist of hair on the crown of the head, threaded with pearls, or gold gauze, will be seen on young girls."

TWO NEW BEAUTY AIDS.

At last has the ideal curling iron appeared. No more singed locks, sooty

fingers, frayed patience. The new iron is heated by electricity, may be connected to any socket, and can not posture. Three switches, each about twenty-eight inches long, are then fastened to the head in different positions, loosely twisted and threaded through each other. These are then draped about the head exactly in the fashion of a turban, and if intermixed with a gold gauze riband and ornamented with a few shell pins, half-moon shaped, the effect is gorgeously Oriental. The Greek style of hairdressing will remain popular, but a greater simplicity is looked for in the back arrangements. Centre parting, with bandeaux or ribbon, or a twist of hair on the crown of the head, threaded with pearls, or gold gauze, will be seen on young girls."

Facial specialists are using what is called an astringent wash that is entirely new, and is said to work wonders in reducing the pores and restoring tone to the muscles. First the skin is cleansed thoroughly, then massaged with a medicated cream. After this is removed the face is sprayed several times with an astringent lotion. Next a coating of white of egg is painted on the face, followed by the yolk of the egg. After this has thoroughly dried it is washed off with another preparation and the skin is left like velvet.